

# MUSEUM NEWS

THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 101

TOLEDO, OHIO

MARCH, 1943



THE GLADE

GIFT OF EDWARD DRUMMOND LIBBEY

PAUL CÉZANNE





# MUSEUM NEWS

## THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

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*Art is that science whose laws applied to all things made by man make them most pleasing to the senses.*

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*George W. Stevens*

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### EDITORIAL

In the Annual Report presented herein mention is made of the decrease in Museum attendance. Soon after that document was prepared a most reassuring note reached us from across the Atlantic. Writing on New Year's Day (not a holiday in Britain in wartime) Stanley Cursiter, Director of the National Gallery of Scotland, told us, "Nineteen forty-two has had one bright aspect—we have beaten all previous records in public attendance—nearly three times the figure of the last complete pre-war year."

This growing use of the gallery in Edinburgh is in spite of wartime conditions far more severe than anything we know or probably ever will know. There is much less leisure than in Toledo. Transportation, other than on foot, is far more difficult. Museum collections are in large part in storage for the duration. Yet people find the energy and the time to visit the National Gallery even though its great treasures are in storage and the chief attraction is the temporary exhibition of works of lesser importance.

Surely therefore we in Toledo cannot be discouraged. Our average intellectual level must be about the same as that of the Scotch, and when we have made here the adjustments to war long ago made there, we will find a recurrence and extension of the interest in art.

## ADDED TO THE LIBBEY COLLECTION

A LANDSCAPE by Cézanne brings to the Toledo Museum the union of nature and an intellect especially attuned to it. Here is a man who worked always from fact and expanded it enormously by his understanding. When morning lights the southern wall of Gallery Twenty-four, *The Glade* admits us to its spell. Sit down for twenty minutes and enjoy it without effort or prejudice, as if pausing here to await a friend on a morning's walk. Surely a simple landscape, this place where we choose to rest. Sunlight laps the warm earth at our feet; the low scrub flares into second-growth trees, none of them remarkable for size or majesty. Yet the place has elemental grandeur; this small area is instinct with sun and wind, the joy and sparkle, the grace and severity of life itself. Through to the left opens a little vista, made more intriguing by the slender tree that cuts our view. Trunks at the right have grown aslant toward the sunlight. Cézanne was deeply conscious of his "sensations in the presence of nature" and he is able to convey them to us in the surface sparkle of his brilliant brushwork and the solid foundations of form and space and volume that compose this world about us. These sapling trunks fling pyramids of foliage on the summer air. Between them pulses heat and light. Tree after tree separates itself from the mass and takes on individuality. Far to the left, the sun strikes the ruddy earth once more. The distance grows with contemplation.

Beside the Cézanne hangs a landscape by Monet, and we learn to see more truly if we compare the two, the Monet representing the hightide of Impressionist painting, and the Cézanne still Impressionist but with instinctive turn toward those more solid qualities which were to rebuild international art in our time. Monet's objective was light and atmosphere, colors laid side by side, not mixed on a palette, but fused by our eyesight to more sparkling vivacity. Monet in this canvas shows more of heat and sun and shimmer, but the distance down *The Glade* is more firmly defined than are Monet's miles across the bay to Antibes. Cézanne's trees toss more solid form into the air than Monet cared to give to the very walls and towers of his city. Monet's summer day is the gayer of the two, more lyric, not so epic as the Cézanne of darker majesty.

Turn to the left of *The Glade* and you will see the work of Pissarro, with whom Cézanne painted the summers of 1873 and 1874 at Auvers. From this older French master stems Cézanne's

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only recognizable heritage in art. From him he learned to look with care at the world before him and to be more aware of nature than introspective in his vision. Pissaro's methods of painting were effective, flexible and assured, and Cézanne went on to develop them further into his own idiom.

Cézanne said, "I wish to make of Impressionism something solid and durable like the art of museums." He worked a lifetime from dawn to twilight to keep the light and atmosphere at their height yet give them a foundation of geometric forms, the solid structure of all things, set in resounding space. Volume and space were aims in some degree of most masters in the history of art, yet Cézanne unified these objectives and knit them into a single powerful restatement, from which derives much international art of our time. All artists today who emphasize three dimensions, all those who go deeper than decorative surfaces, all modern artists are somewhat different since Cézanne lived his years of unremitting work from 1873 to 1906. Some artists can only reflect the great; being devoid of creative gifts themselves, they add nothing of their own temperament. Other imaginations speak their own native dialect of the Cézanne language. None would have painted the same, had not this quiet, shy man lived before them.

The Glade gains its form through Cézanne's minute observation of color. His eye took in not only the local color inherent in an object, and the colors reflected upon it by surroundings, but the subtle changes of hue which shape for our eye the recession and turn of surfaces which enclose the volumes of reality. He pursues these manifold aims with innate simplicity and discretion. So interwoven is the resulting fabric of color, texture, volume, and space that no one aspect of the creation breaks through the grave composure of the whole.

Minute and unremitting was his scrutiny of nature. Across the surface of his canvas flickers unceasing life compounded of transparent slender brushstrokes. Effects were built up, layer upon layer, hour after hour of slow contemplation, conviction, action. Often his brush was washed in turpentine between strokes to keep his color more exact and pure. Slow work and humble effort and absorbed devotion to nature filled his life to the exclusion of all but a few friends, his wife and affectionate son.

From 1892 to 1896 he painted in the forest of Fontainebleau and along the river Marne. Some time he passed at Aix in Provence. As The Glade would seem to have been painted between these years, we are not sure of its exact locale. Perhaps near Aix



or not far from Paris he found this clearing circled by rich green. Landscapes are frequent in his masterly production. A writer has compared his canvases with photographs of the scenes he chose to paint. He can see with striking clarity how much Cézanne's vision simplified and reinforced the salient facts of nature. From her casual vegetation he developed a vast and solid structure of space, volumes, dramatic sequence of related objects.

Because of his methods of work, his exceedingly patient analysis of nature, this artist had need of equal patience in all his subjects. His great still life compositions are instinct with apples, bottles, clocks, fabrics whose complete lack of motion is but one step beyond the painter's exceedingly slow method of painting them. His still lifes are among the most remarkable of all time. Resolute and personable, these inanimate objects take on a majestic finality which is the reward of his intellectual and sensitive perception and translation of a three-dimensional world into the two dimensions of the picture plane.

His portraits are equally magnificent, forceful and direct. They are limited to the figures of friends, those relatives or devoted ones who could be asked for even a hundred and fifteen hours of unflinching quiet, as was Vollard. A village group sat absorbed by their cards day after day while Cézanne immortalized them as *The Card Players*. The nude attracted him throughout his life, but with slight success due to the hazards inherent in his dream of having large groups of unclothed models motionless for long periods outdoors in a provincial society. He was too sincere to paint them in the comfort of a studio and by imagination surround them with the light of heaven.

Born to security beneath the rule of his most autocratic father, he was always assured of funds for a modest existence. Later inheritance brought him comparative wealth, but he continued a simple life, devoid of ornament. Sincere and shy, despite profound intelligence, he guarded his independence and in isolation dedicated himself to research in vision and paint.

We learn the truth direct from the words of an artist and so can picture Cézanne profligate with paint, squeezing the luscious tubes of expensive colors and exclaiming, "I paint as if I were Rothschild!" And, more seriously, "I live under the impact of sensations. I go ahead very slowly, as nature appears very complex to me and incessant effort is required. One must look at the model carefully and feel very exactly and then express oneself with distinction."

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### ADDRESS OF THE PRESIDENT

MY REMARKS will be brief as there are some detailed surveys of the last year's operations to be heard and there is nothing to be gained by repetition. Nineteen forty-two was a year of readjustments and this coming year we are facing still further uncertainties. One man's guess is as good as another's as to what effect the war effort with its gas rationing, its other inconveniences and its demands upon the time of both staff and visitors, will have on attendance or on us as an institution.

About all that we can do is to face the future on a day-to-day basis and adjust ourselves to the exigencies as rapidly as possible. Our January attendance for this year, compared to last, was surprisingly high, considering the severity of the weather. This is an optimistic note. The children still come in swarms on buses, street cars and hoof, and after all they are our primary responsibility.

Some of the cash bequests left to the Museum, notably those of Clarence Brown and Carrie L. Brown, came to fruition this year and for these we are grateful. We would like to encourage more remembrances of this character, feeling that in these strenuous days it is inadvisable to press either immediate contributions or enlarged membership.

We have worked with a constantly reduced staff and with only minor replacements. The organization has never worked more energetically or more smoothly and I would like here to thank them in the name of the management for their complete cooperation.

### REPORT OF THE DIRECTOR FOR 1942

IN REPORTING on a year in which our minds have been pre-occupied with the war, it is perhaps just as well to speak first of the Museum's contribution to the war effort.

It has been our thought that the Museum should give its aid to that effort within the framework of its purposes and possibilities. The most important of all our work has always been with the school children of Toledo. We are firmly convinced that it should not be materially changed by the war. It is unlikely that any great percentage of the population of our elementary schools will be directly involved in combat, and even should they be there is no reason for interfering with their fundamental education. Any emergency training of the youth of our country certainly need not be given to them until they approach the time when they may use it, and at the earliest this would fall within

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the later high school years. Meanwhile the troubles of this decade should not be allowed to impair the teaching of the coming generation. Our children's educational work has, therefore, been but slightly affected by the war. We have also maintained most of our adult events for the benefit of the many who still have both the time and the inclination for them.

Upon our entry into the war, our immediate problem became the protection of visitors, collections and building from all hazards, even the most remote. We immediately made arrangements for a safe refuge for our most important works of art, a cultural heritage of which we are trustees for posterity. We expanded our fire-fighting, first aid and patrol plans, assigning all members of our staff to emergency stations. During the year we have acquired or built additional fire-fighting and first aid equipment, we have rehearsed the evacuation of classes as well as works of art, and we believe that we are well prepared to meet any disaster.

From the beginning of the selective service program, we have made our facilities known and available to men in the armed forces in Toledo. We have kept the Naval Training Station and the USO informed of our activities, and through both we have provided free tickets for men in uniform for our major concerts as well as invitations to many events at the Museum for which no charge is made.

In our School of Design we have conducted, beginning in the fall of 1942, a class in Production Illustration as a direct aid to war industries. Some of the members of this class were already employed in that type of work, others have even now secured positions in various plants in which their drawings of the objects to be made have been of definite assistance in speeding production.

We have organized, in collaboration with the Toledo Federation of Art Societies, a Council for Artists' War Work. We have assisted in securing quarters in which such work can be carried on and now have in prospect a number of projects which should be useful to various Toledo agencies in promoting and expanding their activities.

Long before this country was actually at war, we had arranged to show an exhibition entitled, "Can America Be Bombed?" This objective and graphic presentation of the subject was displayed in May and June and was attended by many of the auxiliary police and firemen as well as by a considerable number of men from the Naval Training Station.

Art is the only universal language which all peoples can understand. Even it has its dialects. Some speak it haltingly.



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Others are but imperfectly attuned to receive its message. But by and large the picture conveys a meaning more accurately than any other mode of expression. From times most remote man has given release in form and color to his innermost thoughts, whether in the careful shaping of the simplest article of utility or the reverent representation of his deity. If we approach with a seeing eye and a thinking brain we can learn much of peoples or epochs from their art. This potentiality of art emphasizes a service which museums have long been rendering and upon which they may well concentrate at the present time. Through their collections and exhibitions they have always offered an insight into the cultural achievements and mental approaches of peoples of other lands and times. Now when an understanding of other nations is most vital to the prosecution of the war and the establishment of peace, we may well increase our efforts to promote a knowledge of those who, even though remote in distance, are akin to us in spirit or have been brought close through speeded transportation or community of interest. To such an end we are devoting a considerable share of our exhibitions and our educational effort.

In the spring we exhibited the Contemporary Art of Chile. This exhibition was undertaken at the suggestion of the Office of the Coordinator of Inter-American Affairs as a part of a broad program of cultural collaboration between the nations of the western hemisphere. Its primary purpose was to acquaint the people of our country with the artistic accomplishments of the Chileans so that we might have a better conception of this culture. After showing in Toledo the exhibition travelled to the Pacific coast and back to the Atlantic.

Believing, as we strongly do, that we must continue to work in collaboration with our Allies, and particularly with the English-speaking peoples, after as well as during the war, we have planned our exhibition program for the 1942-43 season on the Art of our Allies. In the fall we exhibited the Art of Australia, Contemporary British Art and Modern British Crafts. The second of these exhibitions we organized in collaboration with the British Council of London and have made it available to other museums throughout the country. In the early part of 1943 we are showing the Arts of China, Russia and The Netherlands.

One of our smaller exhibitions of the year, British Children Paint, showed some of the youthful work being done in Britain under wartime conditions.

We sent an exhibition of the work of the children in our School of Design to the National Gallery of Scotland. After being shown



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MODERN DUTCH PAINTINGS FURNISH INSPIRATION FOR A PUBLIC SCHOOL CLASS

there, it was sent to other centers in Britain, having been last reported in Bristol. In return the Director of the National Gallery of Scotland, Mr. Stanley Cursiter, has sent to us some very interesting work of Scottish children which will be shown early in 1943.

In line with long established custom, we held our Annual Exhibition of Contemporary American Paintings in the summer and found it a most encouraging statement of the progress and future prospects of painting in our own country. We likewise held the Annual Exhibition of the work of Toledo Artists sponsored by the Federation of Art Societies and the International Photographic Salon organized by the Toledo Camera Club. In the spring we showed Water Colors by Ohio Artists and in the fall a selection from the Chicago Art Institute's International Water Color Exhibition. Throughout the year we have shown the works of individual Toledo artists.

In the fall we inaugurated a new departure in exhibitions, primarily as a basis for work with the school children. Drawing material from our own collections and with the aid of photographs, charts and pictorial presentations, each of these is developed to picture the life and culture of a country or an epoch. Talks by

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our instructors supplement the display. The first of these was devoted to Egypt, the second to Mesopotamia. Others will depict later periods.

We have made few loans to exhibitions in other cities. Our Art Committee has ruled that we could not send our pictures of prime importance into areas on either the Atlantic or Pacific coasts and so we have had to refuse some requests to which we would have normally acceded. We have, however, lent twenty-three objects, thirteen of them being paintings, to ten exhibitions outside of Toledo.

At the outbreak of war in 1939, we felt it wise to conserve our Art Purchase funds because we believed that the end of the war might bring on the market paintings and sculptures of great importance at reasonable prices. Whether our judgment in this respect is correct, only time will tell.

Our acquisitions for the year, therefore, are comparatively few. We secured three contemporary American paintings from our annual summer show from the proceeds of the bequest of Miss Elizabeth Mau. We have purchased seven paintings and one sculpture from the Chilean Exhibition. We received a Roman portrait bust and a Greek kylix as the gift of Carl B. Spitzer. The Art Additions Group, composed of friends of the Museum who make annual contributions toward a purchase, has given a painting by Joseph Floch entitled Seated Girl. Mrs. Henry Goldman of New York presented us with a splendid sixteenth century Italian cassone. We also secured as the gift of Edward Drummond Libbey, two outstanding pieces of Italian majolica from the Beit Collection, recently sold at auction in London.

Our most important accession is the painting by Paul Cézanne, *The Glade*, which joins the Edward Drummond Libbey Collection of Impressionist and Post-Impressionist paintings. With this addition, that group now contains a representative work by each of the most important artists of both movements. Mr. Libbey started the collection with the superb *Portrait of Antonin Proust* by Manet. It has been our privilege to add to it paintings by Degas, Monet, Renoir, Morisot, Pissarro, Van Gogh and Gauguin. We have long sought a Cézanne of quality and interest equal to that of the other paintings in the gallery and in *The Glade* we have found it. While very uneven in his own work, of all artists of the late nineteenth century Cézanne has probably had the greatest influence on the present generation of painters.

Our attendance for the year was 139,549 adults, 92,547 children, amounting to 232,096, a decrease of 16.4 per cent from that



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for 1941. From such information as we have received, this is in line with the experience of other museums. The decline in adult attendance should not discourage us unduly, as their efforts are undoubtedly more essential elsewhere in the present state of affairs. That of children, however, is only slightly less and it does seem to us that this should not go unchallenged. The attendance of children at our Saturday activities, which is wholly voluntary, has held up remarkably well. That in the School, for instance, is only eight per cent below the previous year. Our chief loss has apparently been from a decreased number of public school classes visiting the Museum and a smaller enrollment in each of these classes. While transportation has undoubtedly long been a serious problem and has become even more so in the past year, it still seems that we ought to be able to surmount the difficulty of bringing school classes when children on their own manage to get here with such regularity on Saturdays. We have not yet found the answer, but we have not discontinued our search for it.

In our School of Design we have made but two innovations in addition to the course in Production Illustration mentioned earlier. The first is the introduction of a class devoted to the discussion of recent trends in the arts and their relation to art education. The other is a class in methods of art teaching for nuns in the parochial schools. Some classes have been consolidated, and others are being offered on alternate years instead of every year. The attendance of adults at School classes amounted to 17,207, that of children to 36,161, a total of 53,368, approximately fourteen per cent less than last year.

Our educational program has been continued along its usual lines. Our work with out-of-town schools, which was quite extensive a few years ago, has, due to transportation difficulties, become negligible. On the other hand, the talks on collections and exhibitions and those given to club and convention groups have shown a considerably larger attendance than in 1941. The total attendance at general educational events, consisting of 37,845 children and 35,065 adults, amounted to 72,910, nineteen per cent less than the previous year.

Our motion picture program has been carried on effectively. It, too, has felt the impact of the war, for we are now including in it films produced for the Government to explain and dramatize many phases of the combat.

Our work in music reached 15,686 children and 40,786 adults, a total of 56,472, some fifteen per cent less than in the previous year. In 1942, we conducted both our major concert series and

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our second series, but decided to anticipate the times and abandon the second series for 1943. Beginning in the fall, we transferred our educational concerts and our recitals from evenings to Sunday afternoons to good effect, both types of events showing a substantial increase in attendance. We are maintaining our weekly music broadcasts, aimed primarily at children in the schools, and from all indications they reach a very substantial audience.

Throughout the year we have had eminently satisfactory publicity, both in the local and national press. Both the Chilean and the British exhibitions drew extensive notice outside of Toledo.

During the year we have received partial distribution from three bequests: those of Clarence Brown, Mrs. Clarence Brown, and Miss Elizabeth C. Mau. From the last we have secured three contemporary American paintings, which enter our collections as Miss Mau's gift. The other two funds have been invested until final distribution shall be made. Thereafter their use will provide fitting memorials to the generous donors.

For most of its existence this Museum has been constantly growing bigger and, we believe, better. Accustomed as we have become to shifting into ever higher speeds, it is difficult to keep our mental gears from clashing as we go into an idling or even a reverse position. We are reasonably certain that by the expenditure of sufficient time and money, and perhaps wandering somewhat afield from the well-charted paths which we have been following, we could materially increase the clicking of our turnstiles.

We question whether it would be to our profit or in the public interest to do so. Until we have received that unconditional surrender which our President and Britain's Prime Minister have demanded, nothing should interfere with the prosecution of the war. We would not withdraw from their present work with the Red Cross or the USO or any of the other agencies, even the most devoted of our followers of previous years.

On the other hand, we would not deprive anyone of the inspiration and solace of art and music. While a museum, like any other institution or individual, does its most effective work in times of peace, it has its very definite and important place in times of war. It has certain positive aids to offer, such as our Production Illustration class, the bombing exhibition and the showing of art of other countries. These are the least of its possibilities. The tenseness of the times puts a strain on men's minds that demands release. Many years ago George W. Stevens said: "A great manufacturing centre is a prison house unless it provides something for the leisure hours."



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MODELLING IN CLAY INTERESTS MANY WOMEN

True then, these words are doubly so today. Art has become so much a part of our lives that the right to enjoy it in our own way is among the freedoms for which we fight. While we are fighting, we must not be deprived of its beneficent influence. While our attendance is smaller the joy that our visitors take in collections and exhibitions, our students in their work, is so great that it makes all our efforts well worth while, and we cannot, in all fairness, be discouraged with our total attendance even though it be less than that to which we are accustomed. At the lowest level to which it has fallen since the opening of the completed buildings, it is still eighty per cent of the population of Toledo, and percentage-wise we probably still lead all the larger museums, as we have done for so many years.

In Britain the first impact of the war and the removal of collections decimated museum attendance. It was not long before reaction began, and with only the exhibition of secondary works of art and the occasional masterpiece, noon-day concerts and other similar events, the interest in museums was as great as ever. A war-harried people in bomb-torn cities needed the consolation that art and music could provide.

Our problem for 1943, therefore, is to so continue and re-organize our work that it may offer, under present conditions, as it has in happier days, the greatest opportunities to the greatest numbers of Toledo people.

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### APRIL AND MAY EXHIBITIONS

**D**URING April the Museum will have several interesting temporary exhibitions. They comprise a variety of material including paintings and drawings by Scottish children, tempera paintings by adult students in the Parsons School of Design, New York, and a show especially planned for Easter.

The Easter exhibition, of timely inspiration and study, is based on our collection of engravings by Albrecht Dürer of The Little Passion. Gallery 19 will tell the story of the Passion, from the Agony in the Garden to the Resurrection, in photographic enlargements of the series, individually mounted, each with the original engraving of the subject and the Gospel text. Looking toward the far end of the room, as toward the culmination of the Passion history, in an altar arrangement will be seen Giovanni Bellini's Christ Carrying the Cross. The sixteenth century French tapestry, the Entombment, will also be included.

The child exhibit is a "thank you" from Scottish youngsters to the children in our School of Design. Last year, upon invitation, Toledo students sent fifty paintings to the National Gallery of Scotland for exhibition there and in other war-stripped galleries of Great Britain. In return, a selection from several schools and a voluntary gallery group comes to us by courtesy of Stanley Cursiter, Director of the National Gallery of Scotland, Edinburgh.

The Parsons show includes paintings of famous early American homes in Williamsburg, the Hudson River Valley, and in Pennsylvania, representing the work of its most advanced students.

War posters from the Office of War Information, the War Production Board, the War Manpower Commission and various other government agencies, and including thirteen by famous American artists, will also be on view in April, in the central unfinished gallery.

The Museum will show from May 2 to 31, the Twenty-fifth Annual Exhibition of Work of Toledo Artists, sponsored by the Toledo Federation of Art Societies. The exhibition is open not only to members of the Toledo Federation, but also to unaffiliated artists in Toledo or within a fifteen-mile radius of its business center, and to non-resident artists who formerly lived in Toledo. Entries will include art metalwork, bookbinding, ceramics, drawing, oil, pastel, prints, sculpture, water color, weaving, and sculptural woodcarving.

The Fourth Toledo International Photographic Salon of the Toledo Camera Club will be shown from May 9 to 31.



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The Museum will have a major concert series in 1943-44 in spite of wartime conditions. Plans are being made for the program of events, which will be similar to that of last season. A tabulation of the questionnaire returns shows that most subscribers feel that the type of concerts previously given was completely satisfactory. Therefore, the series as planned tentatively will include four symphony concerts, an opera production and two soloists. Those wishing to retain last season's seats may arrange to do so by mail or telephone.

In the Garden by Berthe Morisot has been lent for exhibition to the Arts Club of Chicago, and Henry O. Tanner's Disciples on the Sea of Galilee is being exhibited at the South Side Community Art Center, Chicago. Our Tiepolo, Head of an Old Man, will be shown during May at the Wildenstein Gallery, New York, in an exhibition of Fashion in Head Dress Through Four Centuries held in aid of the New York Infirmary for Women and Children.

The exhibition of Chilean Contemporary Art organized by the Toledo Museum and shown here in March and April, 1942, will soon end its nation-wide tour. The exhibition was shown in Columbus, Ohio, Pasadena and San Francisco, California, at the National Gallery, Washington, D.C., at Pittsburgh, Pa., Worcester, Mass., and during May will have its final showing at the Metropolitan Museum, New York.

The Museum's collection of ceramics, absent from the galleries for nearly two years, has been reinstalled. Visitors will again see the representative group of Wedgwood pottery, including the copy of the famous Portland vase, three recently acquired Italian majolica plates, groups of Hispano-Moresque lustred pottery, Delft ware, selected pieces of European porcelain, and the products of some of the leading British potters other than Wedgwood.

Frances Sinnes, Museum student who was awarded a scholarship by the Chilean government, as well as the George W. Stevens scholarship, has arrived in Santiago, Chile, to take up study at the School of Fine Arts there.

The fine terra cotta head which is in the Sculpture Court is a source of pride to the Museum. It is a portrait modelled in clay by Mrs. Alice Shaw who has found pleasure in our classes in modelling and home furnishing since 1937. The boy represented is her son, Malcolm Shaw, who is in the third year of our Saturday classes for children. The head was fired in the School kiln.

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MUSEUM HOURS

The Museum is open daily from 9 A.M. to 5 P.M. and on Sundays and Holidays from 2 to 6 P.M. The Museum is closed on New Years and Christmas.  
Admission to the Museum and its regular educational activities is free at all times.  
There is no charge for tuition in its School of Design.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, thereby securing all privileges of the Museum and contributing to the support of much of the free educational work for all of the children of Toledo.

THE TOLEDO MUSEUM OF ART

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I DESIRE to become a member of The Toledo Museum of Art, paying ten dollars (\$10) a year for full privileges for myself and members of my immediate family.

I hereby constitute Blake-More Godwin, Director of the Museum, my attorney in fact in my name and stead, to subscribe my name to the Articles of Incorporation.

Name.....

Address.....

Date.....

PLEASE MAKE CHECK PAYABLE TO THE TOLEDO MUSEUM OF ART